ROYAL ONTARIO MUSEUM

ANNUAL REPORT 2012 / 2013

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YEAR IN REVIEW

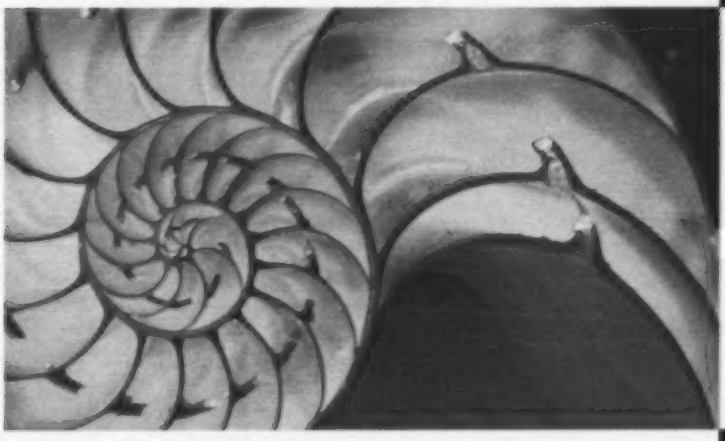
MESSAGE FROM JANET CARDING

ROM Director & CEO

At the grand age of 99, the ROM is undergoing a sea change, and is becomingc more vital than ever. We've started implementing a new strategic plan that will transform the Museum into a more public-focussed institution, in particular giving better access to our research and curatorial expertise. We've launched a new visual identity that places the ROM's collections, research and curatorial expertise at the heart of the new brand, and shows how, through the ROM, people can connect to their world and each other.

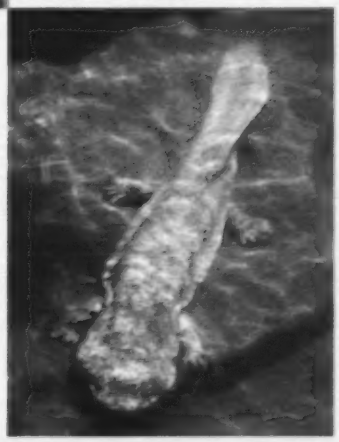
Just as our new strategic vision is about looking forward, so too is our upcoming Centennial celebration next year. We'll be asking questions such as, "how do museums stay vital and serve for the next 100 years?" The Centennial year will offer many opportunities for people to become involved in commemorating this milestone.

We look forward to you joining the conversation.



23 NEW SPECIES DISCOVERED

The ROM is the largest field research institution in Canada. In 2012/2013, ROM scientists conducted field research in many regions across Canada and 18 countries around the world, discovering 23 new animal species this year.



34,758 NEW OBJECTS AND SPECIMENS

Last year, 32,943 Natural History specimens (insects, plants & fish) and 1,185 World Cultures objects were added to the ROM collections through donations, bequests, gifts, or grants.

EXHIBITIONS ON DISPLAY

17

A world leader in exhibition production, the ROM presented exhibitions this year covering a diverse range of topics including dinosaurs, fashion and textiles, Tang dynasty art, world issues, music and art, contemporary photography, war, 19th century portraits, and more.

84 PUBLISHED RESEARCH WORKS

ROM curators and researchers continually publish articles, books and chapters in peer reviewed academic journals that furthers global understanding of modern and historical change in culture and environment.

75,000 ONTARIANS ASSISTED

The ROM partners with nearly 50 community-based organizations to remove barriers of participation and help people who may experience disadvantages to participate and feel included at the Museum.

96%

VISITOR SATISFACTION

This year more than 5,000 audience surveys were conducted. 96% of visitors said their experience at the ROM met or exceeded their expectations.

8 CENTRES ANNOUNCED

To increase access to the ROM's encyclopaedic collections and expertise, eight defined areas of focus were announced. The first - Biodiversity, Ancient Cultures, Contemporary Culture, were launched.

EXHIBITION HIGHLIGHTS

ULTIMATE DINOSAURS: GIANTS FROM GONDWANA

PRESENTED BY: RAYMOND JAMES®

JUNE 23, 2012 TO MARCH 17, 2013

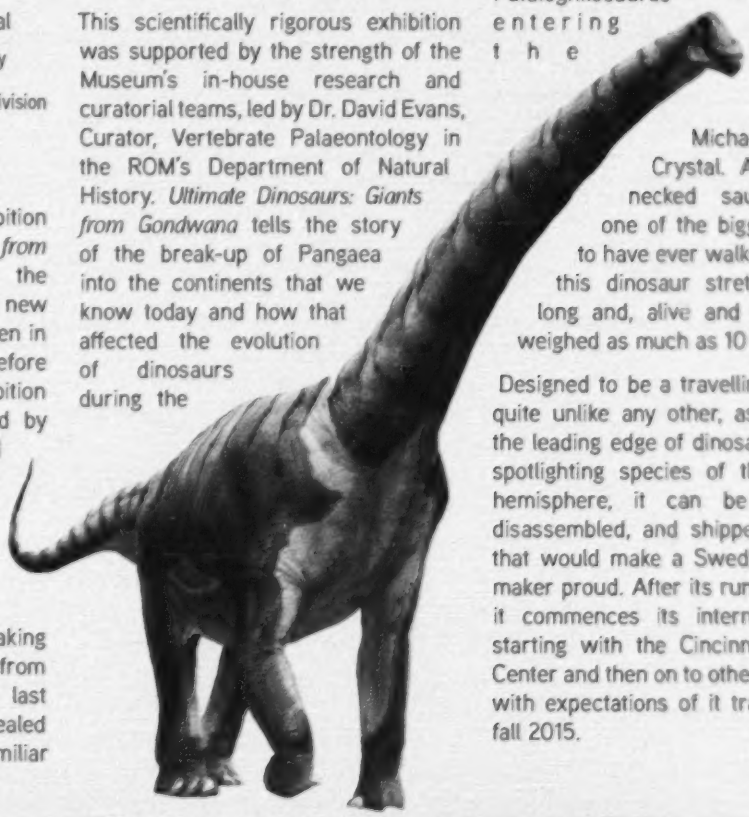
Garfield Weston Exhibition Hall
Level B2, Michael Lee-Chin Crystal

EXHIBIT PATRON: James and Louise Temerty
SUPPORTING SPONSOR: Bell
PROMOTIONAL PARTNERS: Cineplex, GO: a Division of Metrolinx
MEDIA PARTNERS: CTV, Toronto Star

The world premiere exhibition of *Ultimate Dinosaurs: Giants from Gondwana*, gave visitors the opportunity to experience strange new dinosaur species never before seen in Canada, in exciting ways never before possible. In this original exhibition curated, designed, and produced by the ROM, some of the largest and most unusual dinosaurs from the Southern hemisphere made their first stop in Toronto before embarking on an international tour.

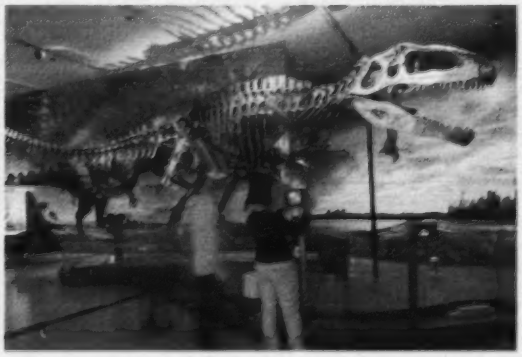
Based on new, groundbreaking scientific discoveries from international scientists in the last two decades, this exhibition revealed bizarre-looking dinosaurs unfamiliar to North Americans that evolved in isolation in South America, Africa, and Madagascar. The ROM is the first Museum in Canada to use Augmented Reality (AR) technology on the scale seen in Ultimate Dinosaurs — layering jaw-dropping virtual experiences over real environments, bringing these specimens to life as never before.

This scientifically rigorous exhibition was supported by the strength of the Museum's in-house research and curatorial teams, led by Dr. David Evans, Curator, Vertebrate Palaeontology in the ROM's Department of Natural History. *Ultimate Dinosaurs: Giants from Gondwana* tells the story of the break-up of Pangaea into the continents that we know today and how that affected the evolution of dinosaurs during the Mesozoic, 250 – 65 million years ago.



Surrounded by stunning life-like environmental murals immersing visitors in the land of the dinosaurs, the exhibition featured real fossils, skeletons, and 17 full-scale skeletal casts. Visitors were greeted by the largest dinosaur ever mounted in Canada - the Futalognkosaurus – upon entering through the main entrance to the Michael Lee-Chin Crystal. A giant long-necked sauropod and one of the biggest animals to have ever walked the Earth, this dinosaur stretches 110 ft. long and, alive and would have weighed as much as 10 elephants.

Designed to be a travelling exhibition quite unlike any other, as it features the leading edge of dinosaur research spotlighting species of the southern hemisphere, it can be assembled, disassembled, and shipped in a way that would make a Swedish furniture maker proud. After its run at the ROM it commences its international tour, starting with the Cincinnati Museum Center and then on to other institutions, with expectations of it travelling until fall 2015.



EXHIBITION HIGHLIGHTS

- ★ Jane Ash Poitras: New Acquisitions of Contemporary First Nations Art
- ★ Riotous Colour, Daring Patterns: Fashions + Textiles 18th to 21st Centuries
- ★ Sitting Still: Faces of Childhood
- ★ Elegy: Deborah Samuel
- ★ Shahnama: The Persian "Book of Kings"
- ★ The Art of Collecting
- ★ Larry Towell and Donovan Wylie: Afghanistan
- ★ Embellished Reality: Indian Painted Photographs
- ★ Jorinde Voigt – Beethoven 1-32
- ★ Small Skills, Special Effects: Unusual Chinese Works of Art
- ★ Afterimage: Tod Ainslie's Visions of the War of 1812
- ★ Carnival: From Emancipation to Celebration
- ★ MARINER 9
- ★ Observance and Memorial: Photographs from S-21, Cambodia
- ★ Spirit & Utility: Art of Cambodia and Thailand
- ★ BIG!

ELEGY: DEBORAH SAMUEL

March 31 to July 2, 2012

Temporary Exhibition Space
Level 2, Hilary and Galen Weston Wing

Canadian photo-based artist Deborah Samuel's poetic images of the skeletal remains and shells of animals illustrate life's fragility, transience and persistence. The exhibition featured 33 photographs, ten of which are of ROM specimens.

This exhibition is co-presented by the ROM's Life in Crisis: Schad Gallery of Biodiversity and the Institute for Contemporary Culture. Elegy is a Feature Exhibition of the Scotiabank CONTACT Photography Festival.

LARRY TOWELL AND DONOVAN WYLIE: AFGHANISTAN

May 5 to July 8, 2012

Roloff Beny Gallery
Level 4, Michael Lee-Chin Crystal

Photographs by two acclaimed Magnum photographers, Larry Towell and Donovan Wylie, explored the ongoing armed conflict in Afghanistan and the devastating effects of the war on citizens, soldiers, and the urban and rural landscapes.

Co-presented by the Institute for Contemporary Culture and the Scotiabank Photography Festival, photos courtesy of the artists.

BIG!

November 3, 2012 to September 2, 2013

Patricia Harris Gallery of Textiles & Costume
Level 4, Michael Lee-Chin Crystal

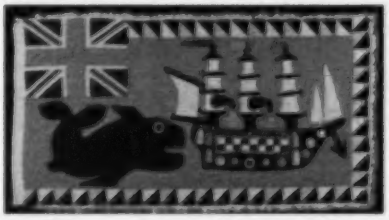
Funky and unique, this ROM exhibition showcases textiles and costume that are each in their own remarkable way BIG... BIG in size, BIG in historical importance, BIG in the news, perhaps created by a BIG name, and often carrying a BIG price tag.

This exhibition was generously supported by the Burnham Brett Endowment for Textiles and Costume Fund and The Dorothy Strelsin Foundation.

ACQUISITION HIGHLIGHTS

These acquisitions were made possible by the generous support of the Louise Hawley Stone Charitable Trust.

Collection of Asafo flags



The Fante are Akan people who live along the coast of Ghana. Among the many regalia used in Asafo rituals and displays, the flags, called frankaa, are the most important. This acquisition is particularly remarkable for the broad scope and historical progression of the flags ranging from the late 19th century to the 1960s, along with the inclusion of examples from all the main recognized flag-making workshops in the region. This collection consist of: 48 flags, one hat, 15 flag making stamps, two flag drawings, five ethnographic objects, 90 historical images and documents pertaining to the Asafo companies.

Salt prints from India

Salt prints are one of the earliest photographic processes in the history of photography. These prints are rare examples that survive from India. They are the earliest dated photographs and fill a gap in the ROM's growing collection of South Asian photos. As examples from the very beginning of photography in India they will serve as data in active curatorial research, will be published in a book on photography in India, and will be displayed in rotation in the Sir Christopher Ondaatje South Asian Gallery.

Beam collection

This collection consists of eleven hand-made ceramic bowls, plates, and sculptures. Combined they provide a rare opportunity to investigate the artistic collaboration which was critical to the ceramic production of Carl Beam, one of North America's most acclaimed artists. These well documented works strengthen the research and exhibition potential of the First Nations contemporary art collection. They are exceptional examples of innovative, hand crafted art pieces which distinguishes them from the common wheel/mould made ceramic 'revival wares' produced for commercial markets by a number of Ontario First Nations potters.

Martian shergottite NWA 7042

TNWA 7042 is the 4th largest Martian shergottite in existence and will be the centrepiece of the world's most impressive and extensive collection of Martian meteorites on public view. NWA 7042 will also be used intensively in our research programs which have already yielded important new understanding about Martian geochronology. It will be used in research that will create an invaluable new set of standards for interpreting data from instruments in the Mars Science Laboratory (MSL) onboard the Mars rover Curiosity; this data set will not only contribute directly to the success of the MSL but to future planetary missions launched by NASA and the European Space Agency.

PROGRAMMING & EDUCATION

PROGRAMMING

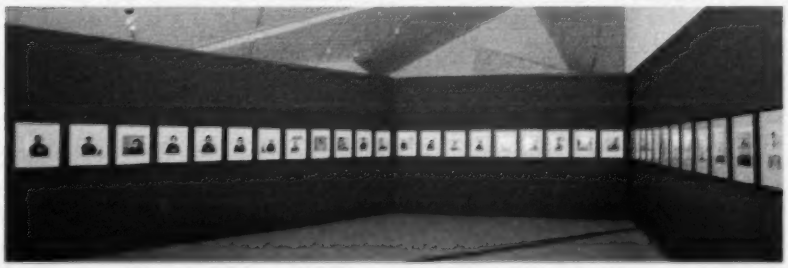
The ROM offers many programs that provide opportunities for visitors to learn more about the Museum and make visiting a fun and social activity. The ROM presents an incredible amount of programming throughout the year for all ages and interests.

ROM Friday Night Live transformed the ROM into Toronto's hottest culture social destination with DJ music, pop-up food stations and bars.

SCHOOL VISITS

The ROM's school Visits program saw 105,886 visitors come to the ROM last year for visits tailored to elementary and secondary students. School programs are designed to meet Ontario's Ministry of Education curriculum expectations. As well, the School Visits program offers Post-Secondary school visits, Adult ESL classes, Teacher PD Workshops and Virtual Visits. The Virtual Visits program is special since it can reach classes that are too far from the ROM for a day visit. Classes are taught by ROM teachers over the internet on subjects such Medieval Europe, Ancient Egypt, Dinosaurs, Astronomy, Rocks & Minerals and Habitats & Communities.

In conjunction with Holocaust Education Week the ROM held eight days of educational programs and presented leading international voices and discussion panel to raise historical and cultural awareness from November 1 to 8, 2012. This week of programming was presented in conjunction with the exhibition *Observance and Memorial: Photographs from S-21, Cambodia.*



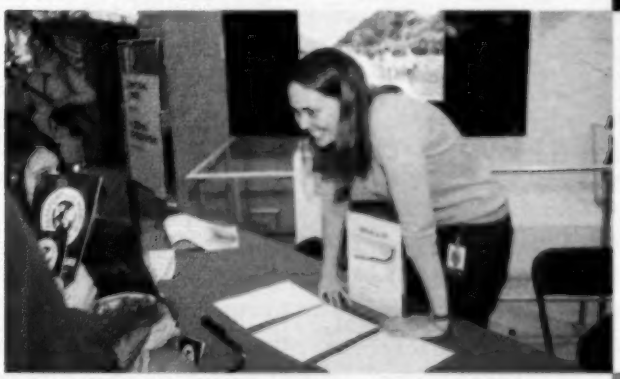
SELECT PROGRAMS LISTINGS

* ROM Friday Night Live
* ROM 2013 Colloquium: World Discoveries
* Eva Holtby Lecture on Contemporary Culture: Even Silence Has an End, with Ingrid Betancour
* The Dino Hunters Lecture Series, with David Evans, Catherine Forster, Paul Sereno, Phil Currie, Scott Sampson and David Krause
* An Evening with Jane Goodall
* ROM for the Holidays
* Family Day Weekend
* March Break Camp
* Saturday Morning Club
* Summer Club
* ROM Sleepovers
* Tiny Tots
* ROM Moms
* New to Canada Youth Club
* Rock, Gem, Mineral, Fossil, and Meteorite Identification Clinic
* Curator's Corner
* Partners in Protection
* Earth Rangers: Bring Back the Wild
* ROMwalks
* ROMbus
* ROMtravel

CENTRES OF DISCOVERY

The ROM is one of the world's great museums and one of Canada's leading cultural and research institutions. Its dual mandate of global culture and nature, together with strengths in scientific research, education, outreach and access, uniquely positions the Museum as an essential destination for understanding the changing natural and cultural worlds.

The encyclopedic scope of the ROM is extraordinary, but can also be overwhelming to visitors. To increase access to its vast collections and curatorial expertise, this year we've introduced Centres of Discovery. This innovative



new concept is designed to help you better understand and access all the ROM has to offer. By dividing the Museum into eight specific areas of focus, we can create a museum experience responsive to you and your specific interests, to help you better understand the ROM's scope, to plan your visit, and to connect with the vibrant ROM communities most relevant to you.

Each of the eight Centres of Discovery will focus on one of eight themes central to an understanding of our world. The themes will be fully developed over time to encompass Ancient Cultures, Biodiversity, Contemporary Culture, Canada, Earth & Space, Fossils & Evolution, Textiles & Fashions and World Art & Culture.

The Centres provide unprecedented access to ROM research, curatorial expertise and collections through many opportunities to get involved, both onsite and online, including displays, programs and online content.

Begin or extend your visit to the ROM by exploring the Centres of Discovery online at www.rom.on.ca — a trusted go-to resource for online visitors to engage with Museum experts. Connect to the full range of our expertise: our world famous collections, our respected curators, the latest research, recent and historical discoveries, public events, outreach and more. Learn about ROM curators who make new discoveries that enhance global knowledge. Delve behind-the-scenes via social media on Twitter @ROMToronto, @ROMKids and Facebook, read fascinating ROM blogs, chat with our curators via Google Hangouts, or discover any of our other vibrant online communities through links on our homepage.

A NEW BRAND

The visual identity was developed by New York based marketing and communications consultancy, LaPlaca Cohen, whose other clients include major cultural institutions such as the Metropolitan Museum of Art and The Tate. The visual identity is a reflection of an institution that is changing with the times, is influenced by the communities to which it responds, and is alive and

ROYAL ONTARIO MUSEUM

surprising. The "O" in the new ROM logo can be seen as a lens through which people can better understand the natural and cultural worlds.

A variety of images from the Museum's natural history and world culture collections will be used with the visual identity inserted into the logo to showcase the Museum's collections.

ROYAL ONTARIO MUSEUM

ROYAL ONTARIO MUSEUM

The Museum speaks to a diversity of ROM collections and subject matter, presents a wide range of programs activities, and many different constituencies. This new visual identity offers plenty of design flexibility for departments to adapt to their specific communications needs.

Each of the new Centres of Discovery will be able to use customized wordmarks to pair the text with relevant images.

ANCIENT CULTURES

For the ROM's Centennial year and the year leading up to it, this visual identity is able to accommodate different messaging such as the ROM 100 and ROM 99 logos.

For Museum staff, graphic designers, web designers, media productions, marketing and public relations departments and others, the new visual identity has a

1914 - 2014

quality that is becoming evermore important: the ROM logo is well suited to scaling. It can be used from the largest of outdoor banners, internal signage, ads, printed promotional material and web use.

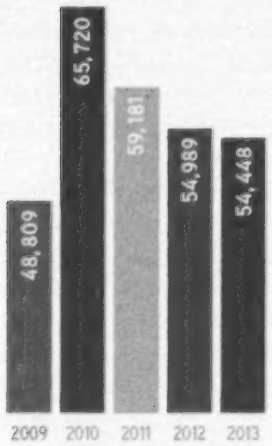
The solid looking logo even means that it can be used with the ever growing number of Museum visitors who use mobile phones and digital tables and it will show up in even the smallest of ROM Twitter logos.

STATS AT A GLANCE

operating revenue

Government Grants	51%
Foundation	9%
Admission Fees	15%
Ancillary Operations	17%
Museum program	4%
Other Revenue	4%

Excludes Gifts-in-kind and amortization of deferred capital contributions

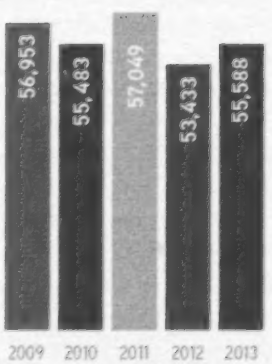


REVENUE - 5 YEAR
(fiscal year - in thousands $)

operating expenses

Building and Visitor Services	21%
Curatorial and Collections Management	19%
Exhibitions	13%
Ancillary Operations	11%
General and Administration	7%
Marketing and Public Relations	7%
Education and Public Programs	5%
Library and Information Services	5%
Other	7%
Restructuring	5%

Excludes Gifts-in-kind and amortization of capital assets.



EXPENSES - 5 YEAR
(fiscal year - in thousands $)

PHILANTHROPIC SUPPORT

The Work of the ROM Governors

Established in 1992 as the ROM Foundation, the office of the ROM Governors is responsible for all philanthropic activities in support of the Museum's highest priorities. Its work enables the ROM to better serve its diverse and ever-changing community, by fostering long-term sustainable relationships of exceptional value—both to the institution and its donors. The office of the ROM Governors is supported by an independent Board which provides leadership in a wide range of philanthropic activities supporting ROM programs, research, collections, galleries, exhibitions, and outreach programs.

The ROM thanks and acknowledges the following donors who have made gifts of $25,000 or more from April 1, 2012 to March 31, 2013. Please refer to page 48 for a complete listing of all our donors, sponsors and patrons.

LEADERSHIP GIFTS
($1,000,000 to $4,999,999)

Louise Hawley Stone Charitable Trust*

FOUNDING GIFTS
($250,000 to $999,999)

The Slaight Family Foundation

Mrs. Ada Slaight

MAJOR GIFTS
($100,000 to $249,999)

W. Robert Farquharson & Family

SPECIAL GIFTS
($25,000 to $99,999)

The Bogden Family

The Claydon Family

Estate of Jeanne Timmins Costello

In memory of Raymond and Lucile Davies

Scott and Ellen Hand

Jennifer Ivey Bannock

ROM Department of Museum Volunteers*

Richard Iorweth Thorman

Dr. Maureen Trudeau & Jonathan, Jason & Dr. Sandra Mergler

Gifts in honour of W. Robert Farquharson
AGF Management Ltd.
Richard Wernham and Julia West
Alfred G. Wirth

"Our generous donors, partners and sponsors are not only making a philanthropic investment in the ROM—they're supporting an iconic Canadian institution that will continue to build community and spark wonder for the next century."

DIANNE LISTER
President & Executive Director
ROM Governors

*Represents ongoing annual support at this level.

MESSAGE FROM THE

CHAIR OF THE ROM BOARD OF TRUSTEES AND THE DIRECTOR & CEO

The ROM celebrated its 99th birthday on March 19, 2013 with a fresh outlook—unveiling a new visual identity.

At the age of 99, the ROM is becoming more vital than ever. Over the last century, millions of Ontarians have visited the Museum, and have enduring memories of their ROM experience. As the world changes however, the ROM must adapt and innovate. Expectations of museums and of the ROM are very different than they were 99 years ago. One key way we are responding to new expectations is by transforming the way that visitors can access the encyclopedic resources of our collections, research and curatorial expertise, and making the expertise and research of the museum, which has often been hidden away, much more visible.

Our vision, that **the ROM connects our visitors to the world, and to each other**, will be highlighted in our Centennial celebrations next year. ROM 100 will not only be a retrospective but will also focus on how we're anticipating the needs of our community. More than ever, we must be a community resource—connecting visitors to their world and each other.

This year, a pivital new five-year Strategic Plan was approved by the ROM Board of Trustees that firmly sets a course of direction for the whole institution. Many improvements to the visitor experience were achieved, including replacement of the main entrance doors to provide a barrier-free welcome, customized training for front of house staff to enhance customer service, and a new website that provides improved online access to ROM research, curatorial expertise and collections.

In addition, work was completed to define our new approach to bringing the ROM's content to life and give our users ways to explore our research, and collections. To achieve this we have moved away from defining our content solely around the galleries, with much hidden behind the scenes, and instead have created thematic Centres that bring together curators, displays, programs, online content and opportunities to get involved.

The combination of last year's admission price reduction, coupled with new weekend and Friday night programming, expanded the scope of audiences that we could reach. A total of 985,591 visitors came to the ROM in the 2012/2013 fiscal year. In the first 12 months after the price reduction, attendance to our permanent galleries increased by 18 per cent. This includes all admissions, school visits, adult and children's programs, and functions and events. This

attendance was achieved despite a decrease of approximately 35,000 school visitors from a typical year due to the labour dispute. Factoring in the reduced school visits, this fiscal year's total attendance would have likely been over one million.

Ultimate Dinosaurs: Giants from Gondwana, our major exhibition this year, was curated, designed and produced by the ROM. A total of 359,124 people met the world's largest and strangest new dinosaurs in Toronto, many of which had never been seen before in Canada, experiencing them in new ways through cutting-edge augmented reality technology. The exhibition is now on an international tour

Throughout the year, visitors responded to our programming in record numbers. The pilot of Friday Night Live in spring 2012, an opportunity for Toronto's young adults to experience the Museum in a way that speaks to them, drew over 21,500 visitors. Summer Club 2012 had a record breaking year at over 98 per cent capacity, and we saw a record breaking March Break in 2013 totaling 66,886 visitors, a 23 per cent increase over March Break visitors in 2012, and a 39 per cent increase over 2011.

Closing the fiscal year, the ROM celebrated its 99th birthday on March 19, 2013 with a fresh look – unveiling a new visual identity and announcing plans for our upcoming Centennial. The new logo places the ROM's encyclopedic collections, research and curatorial expertise at the heart of the new brand, and demonstrates how, through the lens of the ROM, people can better understand culture and nature.

Just as our new strategic vision and visual identity are about looking forward, so too is our upcoming Centennial celebration. We'll be asking questions like, "how do museums stay vital and serve for the next 100 years?" "We've served the community for the past century – how do we best serve our stakeholders for the next 100 to come?" The year will offer many opportunities for people to become involved in commemorating this milestone. We look forward to you joining the conversation.

WON J. KIM
Chair of the Board of
Royal Ontario Museum
Principal, Kim Orr P.C.

JANET CARDING
Director & CEO
Royal Ontario Museum

BOARD OF TRUSTEES
2012/2013

WON KIM
CHAIR
2nd term expires
June 30, 2013

MOHAMMAD AL ZAIBAK
1st term expires
April 17, 2014

BONNIE BROOKS
1st term expires
June 14, 2013

DANUTA BUCZYNSKI
Elected
2nd term expires
June 30, 2015

JANET CARDING
Ex-Officio
Director & CEO,
Royal Ontario Museum

MARTHA DURDIN
1st term expires
January 31, 2016

RONALD GRAHAM
2nd term expires
October 6, 2015

CHRISTOPHER JAMROZ
1st term expires
June 14, 2013

ELSIE LO
2nd term expires
June 30, 2013

BARBARA MILSTEIN
2nd term expires
June 30, 2014

DR. DAVID NAYLOR
Ex-Officio
President,
University of Toronto

RICHARD NUNN
Ex-Officio
Chair,
Governing Council University of Toronto

ELAINE ROPER
1st term expires
March 21, 2015

COLIN SALDANHA
2nd term expires
June 30, 2013

KEITH SPENCE
1st term expires
March 21, 2015

ATUL TIWARI
2nd term expires
October 6, 2015

CAROL WILDING
2nd term expires
December 18, 2014

All Board members hold office for a three-year term, renewable for one additional three year term.
This condition does not affect those who sit on the Board as ex-officio.

HONOURARY TRUSTEES

EXECUTIVE

Elizabeth McLuhan, President
Jean M. Read, Past President
Bronwyn Krog, Vice-President
Marian Bradshaw, Member at Large
Harriet Walker, Member at Large

HONOURARY TRUSTEES

Ella (Yeti) Agnew
Elyse Allan
Maurice F. Anderson
Salvatore (Sal) M. Badali
Lawrence S. Bloomberg
Gerald E. Boyce
Sally Brenzel
Josephine M. Breyfogle
Martin Brodigan
Donald R. Brown, Q.C.
Robert D. Brown
Ann Cameron
Linda A. Camp
Allen B. Clarke
Jack Cockwell
Susan E. Crocker
James E. Cruise
The Hon. William G. Davis
Ann Dumyn
Dorothy J. Dunlop
The Hon. Nicole Eaton
John W. Eleen
Andrew Faas
Lloyd S. Fogler, Q.C.
Robert T. Gillespie
Hamlin Grange
H. Donald Guthrie, Q.C.
Paul Haggis
Eve Hampson
Kenneth W. Harrigan
Patricia Harris
Albert G. Hearn
Martha J. Hogarth
Evelyn Huang
Rodger E. Inglis
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Peter S. Janson
Christine M. Karcza
Thomas E. Kierans
Stanley P. Kwan
Sandra D. Lawrence
Michael A. Levine
Elsie Lo
Susanne Loewen
Stephens B. Lowden
Leila J. MacKenzie
Bahadur Madhani
Douglas Maracle
Mme. A. Martin
Brenda J. McCutcheon
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John McNeill
Alan C. Middleton
David Mirvish
Dixie Anne Montgomery
Maureen Myers
Fernand Ouellet
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John F. Prato
Edison J. Quick
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Grant L. Reuber
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MESSAGE FROM THE

CHAIR OF THE ROM BOARD OF GOVERNORS AND THE PRESIDENT & EXECUTIVE DIRECTOR

Celebrating 99 years of philanthropic support for the ROM

The office of the ROM Governors is a strategic resource to the ROM, working in partnership with the Museum to better serve its diverse and ever-changing community by fostering long-term sustainable relationships of exceptional value to the institution and its donors.

The ROM is fortunate to have an extensive community of committed donors and corporate sponsors who are instrumental in making the ROM an essential destination for learning, inspiration and understanding.

The past year has been an exciting time of growth and change for both the ROM and the ROM Governors, with new leadership teams forming to mark a fresh chapter in our history. The Board of Governors welcomed incoming Chairman Robert E. Pierce in September 2012, along with new Board members Elyse Allan, Sal Badali, John Bianchini, Thor Eaton and Robert Keilty. This newly re-energized Board has been working closely with the ROM to secure financial support for its upcoming Centennial celebrations, exhibitions and programming in 2014.

Planning is already well underway for the ROM's Centennial year activities which will culminate with a spectacular ROM 100 gala on November 8, 2014. This memorable event will be the party of the year, attended by celebrities, dignitaries and city-builders. This high-profile evening will present an excellent opportunity to celebrate leadership gifts to the ROM and announce strategic partnerships to support the future of Canada's world Museum.

CIBC will be the Presenting Sponsor for the ROM's Centennial year and the Robert H.N. Ho Family will generously sponsor the *Forbidden City* exhibition, which will be a major highlight during 2014. Yamana Gold Inc. has also made an extraordinary commitment of $1 million in support of the ROM's Kirwin Collection initiative,

which will help bring a one-of-a-kind collection of 22,000 ores and minerals to the ROM for teaching, study and display.

The ROM family came together at numerous fundraising events throughout the past year. In October 2012, we celebrated the 16th anniversary of *Fact or Fiction*—the most financially successful edition to date—raising $150,000 net in support of curatorial research and educational programs. Later that month, we participated in the inaugural RUN for the ROM as part of the Scotiabank Toronto Waterfront Marathon Group Charity Challenge.

On April 6, 2013, hundreds of Young Patrons Circle (YPC) members and guests will join us for Ancient PROM, a contemporary party inspired by past civilizations. Event proceeds support engaging exhibitions, galleries and programs at the ROM and this event is sure to generate significant media buzz. This year YPC broke new ground by becoming a proud Exhibit Patron of *Mesopotamia: Inventing Our World*, the ROM's upcoming summer blockbuster exhibition.

We look forward to honouring our generous donors, patrons, sponsors, and volunteers at the annual Chairs' Reception on May 8, 2013. The event will also be a perfect opportunity to recognize the long-standing and inspiring philanthropic leadership of Kenneth C. Harrigan and Flavia Redelmeier who will both receive the 2013 Distinguished Service Award.

Thank you for your continued dedication and commitment to the ROM. Your generosity has enabled the ROM to offer extraordinary experiences of science and civilization for the past 100 years.

ROBERT E. PIERCE
Chair
ROM Board of Governors

DIANNE LISTER
President & Executive Director
ROM Board of Governors

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EXHIBITIONS

OUT OF THE VAULTS: DINOSAUR EGGS & BABIES: REMARKABLE FOSSILS FROM SOUTH AFRICA

May 8, 2010 - continuing

Reed Gallery of the Age of Mammals
Level 2, Michael Lee-Chin Crystal

The 190-million year old fossil dinosaur eggs and babies in this installation provided invaluable information on the reproduction and growth of dinosaurs. This ongoing project required five years of fieldwork and intricate lab work to uncover the eggs and embryos on view.

RIOTOUS COLOUR, DARING PATTERNS: FASHIONS + TEXTILES 18TH TO 21ST CENTURIES

September 17, 2010 to September 3, 2012

This rotation opened in stages: The Lynda Hamilton Western Printing Exhibit opened September 17, 2010; the Western Costume Exhibit opened on September 20, 2010, and the Jennifer Ivey Bannock In Focus Exhibit opened on December 15, 2010.

Patricia Harris Gallery of Textiles & Costume
Level 4, Michael Lee-Chin Crystal

This gallery rotation demonstrates that fashion exists in vivid colour throughout the world. Approximately 120 objects went on display and among the highlights were the first paper dresses from 1966, pattern-dyed textiles from Africa and Asia and women's and children's fashions from the 1790s to 1880.

This rotation was generously supported by the Burnham Brett Endowment Fund for Textiles and Costume and the Gwendolyn Pritchard Fraser Fund.

JANE ASH POITRAS: NEW ACQUISITIONS OF CONTEMPORARY FIRST NATIONS ART

September 25, 2010 - continuing

Contemporary Expressions Exhibition Space
Daphne Cockwell Gallery of Canada: First Peoples
Level 1, Hilary and Galen Weston Wing

Four paintings by one of Canada's preeminent contemporary artists, explores the impact of both past and present colonialism, through personal and historic imagery. These paintings represent a part of the artist's ongoing investigation of traditional non-Western medicines and the 'secrets' of plants.

SITTING STILL: FACES OF CHILDHOOD

April 30, 2011, to May 20, 2012

Wilson Canadian Heritage Exhibition Room
Sigmund Samuel Gallery of Canada
Level 1, Weston Family Wing

Featuring a fine selection of portraits of children from the ROM's 19th century Canadian collection, this exhibit also explored their personal, social and historical contexts.

EMBELLISHED REALITY: INDIAN PAINTED PHOTOGRAPHS

June 4, 2011, to June 17, 2012

Herman Herzog Levy Gallery
Level 1, Philosophers' Walk Building

Sixty works from the ROM's collections dating from the 1860s to the 2000s were on display in this exhibition, as a complement to the *Bollywood Cinema Showcards: Indian Film Art from the 1950s to the 1980s* exhibition. These Indian painted photographs were made for various reasons: to commemorate, convey status, and mark rites of passage such as coronation, marriage, pilgrimage, travel and death.

Embellished Reality: Indian Painted Photographs and *Bollywood Cinema Showcards: Indian Film Art from the 1950s to the 1980s* have been made possible through funding provided by the Government of Ontario

EXHIBIT SPONSOR: Manulife Financial

THE ART OF COLLECTING

October 22, 2011, to September 3, 2012

European Temporary Exhibition Space
Samuel European Galleries
Level 3, Hilary and Galen Weston Wing

Over 100 examples of the finest in European and American decorative arts donated to, or acquired by, the ROM's European Department over the last fifteen years were brought together for this exhibition.

SHAHNAMA: THE PERSIAN "BOOK OF KINGS"

February 25 to September 3, 2012

Middle East/South Asia Special Exhibitions Showcase
Sir Christopher Ondaatje South Asian Gallery
Level 3, Michael Lee-Chin Crystal

This great epic poem, completed about 1010 in Northeastern Iran, tells the story of Iran's kings and their faithful paladins from the beginning of times up to the Arab conquest in 644. This exhibition brings together specimens of Shahnama illustration preserved at McGill University, the Montreal Museum of Fine Arts and the Royal Ontario Museum.

ELEGY: DEBORAH SAMUEL

March 31 to July 2, 2012

Temporary Exhibition Space
Level 2, Hilary and Galen Weston Wing

Canadian photo-based artist Deborah Samuel's poetic images of the skeletal remains and shells of animals illustrate life's fragility, transience and persistence. The exhibition featured 33 photographs, ten of which are of ROM specimens.

This exhibition is co-presented by the ROM's Life in Crisis: Schad Gallery of Biodiversity and the Institute for Contemporary Culture. Elegy is a Feature Exhibition of the Scotiabank CONTACT Photography Festival.

LARRY TOWELL AND DONOVAN WYLIE: AFGHANISTAN

May 5 to July 8, 2012

Roloff Beny Gallery
Level 4, Michael Lee-Chin Crystal

Photographs by two acclaimed Magnum photographers, Larry Towell and Donovan Wylie, explored the ongoing armed conflict in Afghanistan and the devastating effects of the war on citizens, soldiers, and the urban and rural landscapes.

Co-presented by the Institute for Contemporary Culture and the Scotiabank Photography Festival, photos courtesy of the artists.

AFTERIMAGE: TOD AINSLIE'S VISIONS OF THE WAR OF 1812

June 2, 2012 to April 28, 2013

Wilson Canadian Heritage Exhibition Room
Sigmund Samuel Gallery of Canada
Level 1, Weston Family Wing

Ainslie's haunting photographs document many of the War of 1812's historically significant sites as they exist today, while commemorating lives lived or lost during the conflict.

JORINDE VOIGT – BEETHOVEN 1-32

June 9 to October 8, 2012

Special Exhibitions Gallery
Level 3, Heritage Building

Drawings by German artist Jorinde Voigt interpreted the synergies between music and graphic art.

The artworks were commissioned by Luminato as part of its 2012 festival.

ULTIMATE DINOSAURS: GIANTS FROM GONDWANA

June 23, 2012 to March 17, 2013

Garfield Weston Exhibition Hall
Level B2, Michael Lee-Chin Crystal

Seventeen of the world's largest and strangest dinosaurs of the Mesozoic era demonstrate how continental drift supported the evolution of these bizarre creatures in what is modern-day Africa, Madagascar and South America. Augmented reality technology added to the overall impact of the exhibition by layering virtual experiences over the real environment. This landmark exhibition was curated, designed and produced by the ROM.

Presented by: Raymond James
Exhibition Patron: James and Louise Temerty
Supporting Sponsor: Bell
Promotional Partners: Cineplex, GO Metrolinx
Media Partners: CTV, Toronto Star

SMALL SKILLS, SPECIAL EFFECTS: UNUSUAL CHINESE WORKS OF ART

July 28, 2012 to March 17, 2013

Herman Herzog Levy Gallery
Level 1, Philosophers' Walk Building

Seventy rare objects from the Tang dynasty (618-907 CE) to the early 21st century, exemplify the ongoing ingenuity, craftsmanship and dedication of Chinese artists and artisans.

CARNIVAL: FROM EMANCIPATION TO CELEBRATION

July 28, 2012 to February 24, 2013

Temporary Exhibition Space
Level 2, Hilary and Galen Weston Wing
Costumes were also on view in the Hyacinth Gloria Chen Crystal Court

Vibrant costumes and artwork of internationally renowned masquerade designer Brian MacFarlane, along with Scotiabank Toronto Caribbean Carnival photographs, celebrate this annual Toronto festival.

This exhibition was produced in collaboration with Scotiabank Caribbean Carnival Toronto.

TORONTO INTERNATIONAL FILM FESTIVAL FUTURE PROJECTIONS 2012: MARINER 9

September 6 to 16, 2012

Thorsell Spirit House
Level 1, Michael Lee-Chin Crystal

Mariner 9 by Kelly Richardson at the ROM was curated by Laurel MacMillan and presented in collaboration with the Future Projections program of the Toronto International Film Festival.

Co-presented by the Institute for Contemporary Culture at the ROM and Toronto International Film Festival: Future Projections.

OBSERVANCE AND MEMORIAL: PHOTOGRAPHS FROM S-21, CAMBODIA

September 22, 2012 to March 10, 2013

Roloff Beny Gallery
Level 4, Michael Lee-Chin Crystal

Over one hundred photographic prints developed from original negatives abandoned at the S-21 prison in Phnom Penh, Cambodia, called attention to the atrocities that took place in Cambodia under the Khmer Rouge regime and underscored the need for historical awareness, political will and advocacy in addressing large-scale human rights abuses.

Courtesy of Photoarchive Group (PAG).

SPIRIT & UTILITY: ART OF CAMBODIA AND THAILAND

October 6, 2012 to September 15, 2013

Middle East/South Asia Special Exhibitions Showcase
Sir Christopher Ondaatje South Asian Gallery
Level 3, Michael Lee-Chin Crystal

Mainland Southeast Asia is a region of great diversity with a long complex history. This display of decorative art from Cambodia and Thailand explores the marriage of spirituality and utilitarianism that is a distinguishing characteristic of the region.

BIG!

November 3, 2012 to September 2, 2013

Patricia Harris Gallery of Textiles & Costume
Level 4, Michael Lee-Chin Crystal

Funky and unique, this ROM exhibition showcases textiles and costume that are each in their own remarkable way BIG... BIG in size, BIG in historical importance, BIG in the news, perhaps created by a BIG name, and often carrying a BIG price tag.

This exhibition was generously supported by the Burnham Brett Endowment for Textiles and Costume Fund and The Dorothy Strelsin Foundation.

COLLECTIONS & RESEARCH

COLLECTIONS

Collections and research are a central part of the Royal Ontario Museum's activities. Holding approximately six million objects, the ROM's World Cultures and Natural History collections make it the largest museum in Canada. In the past year, the Museum acquired 34,758 objects and specimens. 32,943 are Natural History specimens (primarily insects, plants and fish), of which 2,948 were donations or bequests of insects and botanical specimens. World Cultures added 1,815 objects to the collections, of which 35 acquisitions were gifts which included 1,299 objects. $1,666,750 was received from the Louise Hawley Stone Fund to support competitive acquisition grants.

RESEARCH

The ROM is the largest field research institution in the country, with experts working in diverse areas from archaeology to vertebrate zoology. This year, curatorial staff conducted field research in numerous regions across Canada and 18 countries around the world discovering 23 new species. In keeping with its dual mandate of World Cultures and Natural History, projects ranged from the study of traditional weaving techniques in Oman, to the diversity of bats in Guyana. Publication and programs continue to be important vehicles for disseminating ROM research to its many stakeholder communities. This year, Collections & Research published 84 articles, books and book chapters in peer reviewed academic journals and delivered 65 academic presentations. They contributed 27 popular articles and exhibition catalogues and presented dozens of tours, lectures and informal talks for general and specialist audiences. The ROM's research continues to be supported mainly by external funding. Curators received a total of $679,004 in external research and $759,541 publication grants in 2012/2013 in addition to cross-appointment funding received from the University Toronto and funds granted to collaborative projects led by ROM curators in partnership with external researchers.

Research Highlights

Paul Kane's Art and Infrared Reflectography Analysis

In the mid-nineteenth century, Paul Kane (1810-1871) travelled along the fur-trade routes returning to Toronto with more than 600 sketches of Canadian landscapes and scenes related to Native peoples. By 1856 he had developed a cycle of 100 formal studio paintings that were inspired by his travel experiences and field sketches. Through the generosity of Sir Edmund Osler, the full cycle of paintings is part of the ROM's Paul Kane collection representing this nation's single-most significant record of 19th century landscape and Native culture. Over the summer and fall of 2012, Kenneth Lister, Assistant Curator, World Cultures, Heidi Sobol, Senior Conservator, Paintings, and Dr. George Bevan (Queens University) extended the infrared reflectography analysis of the Paul Kane oil paintings to include the Paul Kane collections at the Art Gallery of Ontario (AGO) and the National Gallery of Canada. The analysis of these collections along with the ROM's much more extensive collection provides insight into Kane's thinking while he was working in his studio during the 1850s. With many paintings, Kane was secure and the canvases show minimal alterations. In contrast, a significant number of canvases display alterations that range from simple changes in figure orientations to alterations in historical accuracy. This in-depth analysis of Paul Kane's art reveals the tension between artistic vision and historical documentation and significantly contributes to our understanding of Kane's role in the recording of Canada's natural and cultural heritages. To celebrate the Paul Kane collection of oil paintings as the first accessioned collection into the Royal Ontario Museum (1912), for the 2014 Centennial year this research will be presented through a catalogue and exhibition of four three-month rotations in the Daphne Cockwell Gallery of Canada: First Peoples.

Xenoceratops foremostensis

Dr. David Evans, Curator, Vertebrate Palaeontology and Dr. Michael Ryan of the Cleveland Museum of Natural History published a paper on an important new horned ceratopsid dinosaur (the group that includes the famous Triceratops) from Alberta. This new dinosaur, *Xenoceratops foremostensis*, is from the Formemost Formation of Alberta, from strata that are approximately 80 million years old. This species is the oldest known ceratopsid from western Canada and one of the oldest members of the family Ceratopsidae ever discovered. The early fossil record of these large bodied, horned

dinosaurs remains poor, but *Xenoceratops* provides new information on the anatomy and diversity of this well-known dinosaur group at a relatively early stage in their evolution.

Evans and Ryan's discovery is part of a larger, predominantly field-based project: The Southern Alberta Dinosaur Project. This research focuses on the palaeontology of some of oldest dinosaur-bearing rocks in Alberta, which are less intensely studied than that of the famous badlands of Dinosaur Provincial Park and Drumheller, but correspond to a gap in our knowledge of Late Cretaceous dinosaurs and their evolution. The project has been successful so far, and more new dinosaurs are on the way.

ROM 2013 COLLOQUIUM: WORLD DISCOVERIES

The 2013 ROM Research Colloquium took place on February 8 and featured 20 presentations by members of the Natural History, World Cultures, Conservation, Library & Archives departments. Dr. Justin Jennings delivered the Vaughan Lecture on Death and Destruction at La Real: Mortuary Rituals and Social Change in Pre-Columbian Peru. Braving a snowstorm that day, an estimated 200 people attended the event throughout the day.

Sponsored by: CATHAY PACIFIC

GRANT SOURCES FOR RESEARCH INCLUDE:

Arctic Research Infrastructure Fund - Polar Continental Shelf Project (PCSP)

ASTRO CSA Summer Student Funding

Canadian Foundation for Innovation

Canadian Wildlife Federation

Carnegie-Canada Alliance grant

Centre of Planetary Science Exploration (CPSX) postdoctoral funds

Commonwealth postdoctoral funds

Department of Fisheries and Oceans

Environment Canada

Natural Sciences and Engineering Research Council (NSERC)

Pomona College (RG)

Social Sciences and Humanities Research Council (SSHRC)

Toronto Field Naturalists

Uppsala University (MS)

Yukon Geological Survey

Private donors

In addition, funds were awarded by the University of Toronto for curatorial Cross Appointments.

ROM CENTRES OF DISCOVERY

Life is complex, and understanding the fast-changing world we live in is more difficult than ever. That's why we are creating the Royal Ontario Museum's new Centres of Discovery, an innovative approach to creating a museum experience responsive to vistors and their interests.

The ROM formally announced the Centres of Discovery on March 19, 2013. To increase access to the Museum's vast collections and curatorial expertise, the ROM now has defined eight areas of focus. Three of the Centres of Discovery: Ancient Cultures, Biodiversity, and Contemporary Culture began operating. Two of these evolved from existing organized areas, programming for the Life in Crisis: Schad Gallery of Biodiversity and the Institute for Contemporary Culture (ICC). The other five planned Centres of Discovery: Canada, Earth & Space, Fossils & Evolution, Textiles & Fashions and World Art & Culture, will all eventually become activated centres in the months to come. Each Centre of Discovery will be able to better connect with the various communities of people and interests.

Jointly, the ICC and Schad Gallery of Biodiversity collaborated together to produce the exhibition *Elegy*, by artist Deborah Samuel and are working towards other collaborative programming and exhibit installations in the year ahead around climate change, art and science. Below are some of the highlights from the year.

INSTITUTE FOR CONTEMPORARY CULTURE

In conjunction with the exhibition *Larry Towell, Donovan Wylie: Afghanistan*, the ICC presented both a lecture and film. The lecture Peace Caravan Journey along the Silk Road: Afghanistan was held on June 7. At this lecture, New York based artist Marla Mossman presented a photo illustrated lecture of some of the most remote parts of the world, focussing specifically on her time in Afghanistan. A screening of the documentary Afghan Star, a film about the TV series Afghan Star and directed by Havana Marking, was held later in the month that showed the changes of 30 years of Taliban Rule and the Afganistan war.

During the run of the exhibition *Observance and Memorial: Photographs from S-21, Cambodia*, the ROM presented a screening, on January 24, of Enemies of the People (2009) the story by investigative journalist Thet Sambath and his mission to uncover the leaders of the Khmer Rouge. Later, on March 6, 2013, a panel discussion was held, co-presented with of Human Rights Watch Canada, called Art Examines Atrocity that discussed how art can help people understand and heal from atrocities such as the Cambodian genocide, as well as other human rights tragedies.

LIFE IN CRISIS: SCHAD GALLERY OF BIODIVERSITY

A wonderful success story of the ROM's innovation in post-secondary education is the first graduating class from the recently launched Environmental Visual Communication (EVC) Program, a post-graduate program offered by Fleming College held at the ROM. The EVC program is designed to fill a void of individuals possessing a blend of environmental science and communications skills who will communicate with the public through diverse media channels to bridge environmental competencies. The first cohort of 12 students to come through this innovative program has been a huge accomplishment, and the students have been able to contribute to ROM public programs and new media asset development. Students have been involved with Operation Wallacea and Project Guyana. Dr. Burton Lim will be bringing a ROM-Fleming EVC intern to Guyana in the summer of 2013 to document the expedition using HD video, professional photography, writing ROMblog posts and organize a live web feed from Guyana for ROM visitors.

The ROM and WWF-Canada exhibited *Canada's Oceans & You* presented by Loblaw Companies Limited at the Green Living Show at the Direct Energy Centre in April 2012. Visitors to the show were able to speak with WWF and ROM staff and learn about the biodiversity of Canada's oceans and threats to our seas. The Green Living Show is North America's largest sustainable living consumer show and was visited by over 30,000 people over three days.

New curriculum-based resources were produced by the ROM for Ontario teachers on the topic of Ontario's Oceans: Conserving Canada's Marine Biodiversity. Geared to students from grades 3 to 12 this resource contains activities that link oceans to Ontario elementary and secondary curriculum. Freely available, these resources are now online at the Biodiversity Education and Awareness Network, www.biodiversityeducation.ca.

A school outreach program was developed and co-branded by The Earth Rangers and the ROM, with The Earth Rangers producing a version of the Bring Back the Wild show involving curriculum-based activities supported by ROM collections and content.

David Ireland, Managing Director, Centre of Discovery in Biodiversity and TVO's "The Water Brothers" were featured in the video Plastics in Oceans last June. In it, they talk about the impact of plastics on our oceans. Produced by TVO's Interactive and Digital Media department, this video is available online at TVO and has been viewed over 11,000 times.

The Rouge Park BioBlitz held in June 2012 was led by ROM biodiversity staff. It was the largest BioBlitz in Canadian history with around 225 people participating. Over 150 experts and avid naturalists from the ROM, Ontario Nature, Toronto Zoo, the Ministry of Natural Resources, universities and conservation authorities joined forces in this 24 hour race to document life. They identified more than 1,300 species—more than any other BioBlitz event! The event led to the creation of several HD videos, images and stories told by ROM staff and other partners which can be viewed at www.ontariobioblitz.ca. The goal of bioblitz is to create a snapshot of life by documenting all living things found within a designated site.

Other highlights of the year include the Freshwater Fish Identification Workshops, first developed some years ago by ROM Assistant Curator Erling Holm, which was presented by ROM ichthyologists Mary Burridge, Margaret Zur and Erling Holm between January and April 2013 for fisheries professionals from Ontario Power Generation, Department of Fisheries and Oceans and students from the University of Toronto. And lastly, Dr. Bob Murphy was the keynote speaker at Annual Dessert Tortoise Conference in February 2013, who honoured by being presented with the Desert Tortoise Council's Stebbins Award for outstanding research.

VISITORS, MEMBERS AND VOLUNTEERS

Providing visitors with a memorable museum experience is a year-round undertaking. From the time a visitor comes through the door, to what they see and do while here, the ROM strives to ensure that it provides an enjoyable and worthwhile visit. Below are some of the many ways that the Museum has strived to ensure that visitors have a positive experience and look forward to returning.

VISITORS

This year more than 5,000 audience surveys were conducted to gather a broad spectrum of information to help the ROM get to know its visitors and to aid in the development of exhibitions, galleries and programs. Some specific projects included evaluation of the *Ultimate Dinosaurs: Giants from Gondwana* exhibition and a new program for young adults, ROM Friday Night Live, as well as audience testing for design concepts for the future gallery of early life and the upcoming Mesopotamia exhibition.

The ROM continues to engage participation by all audiences and to remove barriers of participation. The ROM Community Access Network (ROMCAN) helps people who may experience disadvantages to participate and feel included at the Museum. Communities benefiting from ROMCAN include new comers to Canada, marginalised youth, families & children living with poverty, those with disabilities, abused women and children with life-threatening medical conditions. The ROM partners with nearly 50 community agencies and community-based organizations to achieve this. ROMCAN made a difference to over 75,000 Ontarians last year.

The ROM received the 2012 Excellence Canada - Ontario Accessibility Award for demonstrating leadership in organizational accessibility by not only meeting, but exceeding compliance with the Accessibility for Ontarians with Disabilities Act. The International Board on Books for Young People (IBBY) selected the ROM's Water Tactile Book that accompanied the past *Water: The Exhibition* show for the 2013 Outstanding Books for Young People with Disabilities Honour List. ROM tactile books are available in the ROM Library and feature Braille, raised line graphics, large print, colour photographs and simplified language.

MEMBERS

With roughly 30,000 memberships ROM Members are a key constituency for the Museum. Members demonstrate a great affinity for the ROM is evidence of their appreciation for what the Museum has to offer. Members may start off as frequent visitors who enjoy the convenience of unfettered access to the galleries. They can also become donors who support the ROM financially long-term by progressing beyond the basic individual or family Membership levels to become Patron level Members, such as the Young Patrons Circle or the Royal Patrons Circle, managed by the ROM Governors.

Membership benefits include the ability to participate to a greater degree in all the Museum has to offer. Recent additions include the Explorers' Club, a cool club for children of Members that organizes fun hands-on activities and events, opportunities to meet ROM curators and receive e-newsletters tailored to kids. The program Face to Face has ROM experts meeting with Members, who get to hear interesting stories about the latest in research, recent acquisitions, or favourite objects while touring the galleries. And, as in past years, Members are invited to Previews for exclusive access to selected exhibitions and galleries before they open to the public, and enjoy reciprocal access at some of Canada's other great museums and art galleries.

VOLUNTEERS

Volunteers are an important part of the ROM and fill a unique roll in the structure of the Museum. Volunteers fill a wide variety of roles working with kids and camps, assisting Curators with scientific research and planning programs for members and visitors.

Many volunteers work in the Museum's galleries. They are an integral part of the visitor experience in the CIBC Discovery Gallery, Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity and the Life in Crisis: Schad Gallery of Biodiversity. In the Schad Gallery four interns and 93 active volunteers contribute 380 volunteer hours per week. Volunteers help visitors interact with touchable specimens or take part in activities which are important ways of learning about biodiversity.

The ROM's childrens programs, such as Summer Club, Sleepovers, ROM Kids Weekends and other events, rely heavlily on the support of the nearly 450 volunteers who contribute just over 26,000 hours helping to make kids activities here especially enjoyable and enriching. In fact, 90% of ROM camp volunteers are former ROM campers, with many of these young volunteers having come through the Summer Club Leadership program.

The Department of Museum Volunteers (DMV) has had such a long history with the ROM that they are formally recognized within the structure of the Museum. The DMV is comprised of over 30 committees and sections whose operations are governed by their own Board of Directors. The Executive Committee of the DMV Board is comprised of the President, First and Second Vice Presidents, Secretary/Treasurer and Past President. Most know of the DMV through the work of the Museum Interpretation Section whose Docents offered free daily gallery tours, as well as free or paid group tours.

In 2012/2013 the DMV, through the Outreach Committee, visited seniors' residences, Sick Children's Hospital, Ronald Macdonald House and attended Cultural Days at City Hall and other venues. The DMV also operates ROMtravel that leads tours to fascinating parts of the world such as this year's trips to Moscow and Saint Petersburg, Santa Fe, South Africa, Bhutan, Nepal and Lhasa, and Turkey. ROMbus organized 11 day trips in and around southern Ontario. ROMwalks completed 44 free public walking tours, which help to bring the history and architectural wonders of Toronto alive. This winter, ROMwalks also gave walks inside the ROM specifically for ROM Members.

The DMV Bishop White Committee offered programs on China Mania: An Obsession with Chinese Porcelain, and Rebuilding Japan After the Earthquake and Tsunami. The Friends of Canadian Collections held events celebrating the Canadian bison and Canadian women artists. The Friends of Textiles & Costume presented programs about Canadian embroidery in the ROM's collections, printed textiles, the Gondar tapestry and the ROM's acquisition of a Dior dress. In addition, there was the annual Studies in Silver Lecture on the subject of the jewels of Elizabeth Taylor.

ROM staff and DMV volunteers also jointly run OWLS (Open the Window of Learning to Students) that bring artifacts into the galleries and use them to engage visitors. DMV volunteers also assist with the Explorers' Club Saturday programs, in the CIBC Discovery Gallery and The Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity, and assist during March Break and on ROM Friday Night Live.

The DMV also contributes directly to the financial health of the Museum. The DMV Endowment Fund has almost reached its target of $100,000 in donations for the ROM Centennial, giving $80,000 to the Research & Acquisitions Fund and $20,000 to operations of the Programs Department. An additional $17,000 was given for touring support for the *Ultimate Dinosaurs: Giants from Gondwana* exhibition. The value of the hours of work done by DMV volunteers is estimated to be well over two million dollars annually.

REACHING OUT

Even though the ROM is a hugely popular place to visit, the Museum makes great efforts to extend the museum experience to people and communities far and wide. The ROM makes content available through the website, social media, books and magazines, travelling exhibitions and more. These are just some of the ways the ROM reaches out.

TRAVELLING EXHIBITIONS

There were nine ROM Travelling Exhibits on the road in 2012/2013 which went to museums and cultural centres across Canada, including La Pulperie de Chicoutimi Regional Museum in Chicoutimi Quebec, Barr Colony Museum in Lloydminster Saskatchewan and Sam Waller Museum in The Pas, Manitoba. This year 216,885 people attended ROM Travelling Exhibitions. Popular exhibitions such as Egypt Gift of the Nile have been travelling on a full schedule for the entire year before returning to the ROM for inspection and maintenance. Through Travelling Exhibitions, Museum research knowledge is shared widely, and wider geographic access is provided to the ROM's collections and artifacts.

An education focussed outreach program handled through Travelling Exhibitions is the Education Kits program. Comprised of School Cases and Resource Boxes, these resources are sent to individual school classes and school boards. The School Cases and Resource Boxes were used by 100,526 students last year. In all, the ROM provided cases to 79 schools, nine school boards, six museums, four post secondary institutions for student and teacher training programs and five community libraries. The Vale Sponsored Booking for Northern Ontario Schools enabled School Cases and Resource Boxes to be distributed to schools in Northern Ontario through the Rainbow District School Board, Rainy River District School Board, District School Board Ontario North East, the Lakehead District School Board and also to the Fort Frances Museum.

School Cases and Resource Boxes are used by other ROM programs too, such as promotional outreach at fairs and community events, and as a resource for the DMV Outreach Program visits to Sick Kids hospital, Ronald McDonald House and seniors centres.

The Starlab Travelling Planetarium is the most distinctive Education Kit: an inflatable dome that can be set up in large interior spaces such as a school gym. Dr. Ian Shelton and Adam Evans took the Travelling Starlab to 15 locations in 2012/2013 and had 7,785 students discover the stars.

LAUNCH OF THE NEW WEBSITE

A new ROM website was launched in November 2013. The key feature of the website is a content management system (CMS) that provides a greater degree of direct access for ROM staff to add material or make edits, enabling ROM research, collections and curatorial expertise to be presented online as never before. ROM employees can upload text, photos, video or other web material directly, providing online visitors with a wealth of information and ways to take the public behind-the-scenes at the Museum, and even learn about the Museum's many subject matter experts in the staff profile pages.

The new CMS system makes it easy to add dynamic elements to the website that help visitors to participate in discussions, online interactions and content curation in real time—all of which helps to create an even richer Museum experience. The new website also simplifies integration with our social media platforms such as Twitter, Facebook and YouTube as well as our Blogs so people can join our communities and get engaged with the ROM online.

The number of online visitors accessing the ROM's website via smart phone or tablet has almost doubled so that now 25% of website visits are by mobile devices with this trend expected to continue. In total, the ROM's website had 1,642,829 unique visitors last year. In addition to the website, people connect and stay in touch with the ROM through Facebook, the various ROM Twitter accounts and emails from Marketing and Membership departments. The ROM's Facebook account has 29,635 likes on Facebook, over 20,000 followers of the @ROMtoronto Twitter account.

ROM PRESS

Three new books were published by ROM Press this year, On the High Road: The History of Godin Tepe, Iran, by Hilary Gopnik and Mitchell Rothman; Embellished Reality: Indian Painted Photographs, by Deepali Dewan and Ultimate Dinosaurs: Giants from Gondwana, by David Evans and Matthew Vavrek. As well as book publishing, the ROM continued to put out four issues of ROM Magazine. ROM publications are made possible by the generous support of the Louise Hawley Stone Charitable Trust.

MEDIA PRODUCTIONS

ROM galleries, exhibitions and programs all benefit from the addition of multimedia elements which help to enrich the visitor experience. Much of this original ROM produced content can also be accessed online, exposing it to a worldwide audience. Last year, Media Production produced over 130 original multimedia exhibit programs and digital media projects, ranging from high definition projections, multi-touch screens (iPads) and cutting edge augmented reality, including updates to add accessibility and bilingual features. Media Production projects in development include digital content for the future Barrick Gold Corporation Gallery, in the Teck Suite of Galleries: Earth's Treasures, that will feature a multi-touch gaming table and high definition video wall. The upcoming Mesopotamia exhibition will feature numerous high definition digital displays, and the upcoming photography exhibition *Between Princely India and the British Raj: The Photography of Raja Deen Dayal* will include a touch screen digital photo album. Not all of the projects are for use in the galleries, Media Productions also produce high quality video for podcasts and social media projects, that reside on the ROM's website and on the ROM's YouTube channel.

PROGRAMMING

The ROM offers many programs and lectures that provide opportunities for visitors to learn more about the museum and make visiting a fun and social activity. The ROM presents an incredible amount of programming throughout the year for all ages and interests. Below are some of the highlights from the past year.

PROGRAMS

ROM Friday Night Live (ROMFNL) was a pilot project targeted to young adults. For an initial series of ten consecutive Friday nights, starting April 2012, the ROM was transformed into Toronto's hottest culture social destination with DJ music, pop-up food stations and bars. The hugely successful first season verified that there was a strong interest in this kind of unique museum experience, so a second season of eight Friday nights was held in the fall, with plans to continue ROM Friday Night Live into the upcoming year.

ROM for the Holidays ran from December 26, 2012 to January 6, 2013 this year, with lots of fun family activities daily between 11 AM and 4 PM. In the Palaeo World Activity Zone there were prehistoric activities and crafts, fossils to touch and more. There were even extended hours until 8:30 pm everyday with discounted admission after 4:30 pm. Extended hours were made possible through the generous support of Sun Life Financial.

Family Day Weekends returned for February 16 to 18 with the theme of Carnival at the ROM. The weekend's events included programming to mark Black History Month such as the Junior Carnival King costume with Carnival Revolution and storytelling by Sandra Whiting, who shared the traditions, mythology and folklore of West Africa and the Caribbean.

The ROM Summer Club tradition, going back almost 70 years, is one of Toronto's most creative and diverse summer camps. The large variety of offerings ensures that every parent will find a program to match the interest, abilities and age of their children.

Saturday Morning Club, another of the ROM's long standing programs, continues to provide fascinating galleries, authentic artifacts and outstanding professional staff that guarantee this camp experience, held during the school year, is hard to beat and is generously supported by the Philip and Berthe Morton Foundation

Tiny Tots and ROM Moms were offered again this year. The ROM Moms program is for new parents or caregivers with babies up to two years old and has been so popular that it is filled to capacity. The program provides new parents a supportive museum environment to meet and socializing with other parents. As the children grow up they can graduate to the Tiny Tots programs for parents with children ages two to four years, who enjoy creative play-based activities and experience social interaction in a classroom setting. Tiny Tots is also always in high demand.

New to Canada Youth Club was a new pilot program for youth, ages 13-16, who are now living in Canada. The New to Canada Youth Club provides a positive space for participants to make new friends and develop social groups in an educational and dynamic cultural environment. Using the ROM's galleries and learning labs, participants are introduced to the rich natural and cultural history of Canada and the multicultural identity of Canadians. The winter session consisted of a general introduction to Canada's natural history and First Peoples, and explored what it means to be Canadian, while the spring session talked about Canadian Identity and the multicultural landscape of Canada and of Toronto in particular.

March Break Camp is a favourite pastime for many years for kids aged 5 to 14. This camp is filled with exciting hands-on activities in our galleries, studio and classroom labs and has dynamic ROM camp instructors to interact with kids as they discover hidden treasures and natural wonders in programs such as Explorers and Expeditions, Wild Things, or Heroes and Heroines.

Summer Club, Saturday Morning Club, March Break Camp, Tiny Tots, ROM Moms, and New to Canada Youth Club are generously supported by the G. Raymond Chang Children's Education & Family Programming Fund.

ROM Sleepovers continued to be a popular program, with sleepover themes of dinos, nature, Maya, and ancient civilizations. During the sleepovers, children and parents enjoy exclusive after-hours access to explore galleries, talk to experts, play with special artifact tables and take part in themed activities, followed by a late-night snack and bunking down surrounded by the Museum's collections.

Earth Rangers: Bring Back the Wild show is presented by The Earth Rangers, a local environmental organization that partners with the ROM to teach kids about environmental challenges using live animal ambassadors and a multimedia presentations. Throughout the year, this program is offered to School Groups and the visiting public in the Earth Rangers Studio, Life in Crisis: Schad Gallery of Biodiversity.

ROMtravel, ROMbus and ROMwalks, run by the Department of Museum Volounteers' take people out to the city's streets, to Ontario towns and to countries around the world. For example, ROMtravel went on voyages that included the Northwest Passage and to Bhutan, Nepal & Lhasa; ROMbus went to see Historic Theatres of Toronto and a War of 1812 themed trip Laura Secord: Woman, Spy, Civilian. ROMwalks, in addition to the regular season of Toronto walking tours, gave a special walk also about Laura Secord: Women and War that was held at Campbell House Museum.

Identification Clinic: Rock, Fossil, Gem, Mineral and Meteorite are held several times throughout the year. Curatorial staff are regularly called upon by members of the public who have found interesting items but are unsure of what they are. These clinics have been offered for over 15 years and enable people to bring in their items and have them looked at by ROM experts. The ROM's ID Clinics were selected one of the top "Reasons to Love Toronto" by Toronto Life magazine.

March Break is always the busiest time at the ROM. This year the theme was Passport to the World, enabling kids to imagine travelling around the globe by getting their passport stamped at activity stations. Bronfman Hall was turned into an expedition field camp that brought the adventure of ROM field work to March Break visitors who were able to meet Curators, see and touch specimens such as the strange South American armoured catfish and other specimens that have been collected on field expeditions, or to get their photo taken at a Parks Canada booth.

Curator's Corners are intimate biodiversity lectures in the Earth Rangers Studio, that are held one Saturday a month. ROM Curators discuss present-day ecological issues and share stories of their fieldwork adventures such as the Global Flyway Network or Oceans Ecosystems.

The **Partners in Protection** program invites organizations involved in biodiversity related issues to speak with visitors on Sundays in informal presentations about topics such as River Sides, Escarpment, Biosphere Conservancy or the Toronto Botanical Garden.

LECTURES

ROM lectures are one of the best ways for the Museum to present engaging topics that are intellectually stimulating and convey in-depth content and ideas in a social setting.

The 2012 Eva Holtby Lecture on Contemporary Culture was Even Silence Has an End: Ingrid Betancourt at the ROM, held on December 10 2012. Ingrid Betancourt, a recipient of the French National Order of the Legion of Honour and a nominee for the Nobel Peace Prize spoke to a full house. A former presidential candidate in Colombia, Betancourt was kidnapped by FARC rebels in 2002 and held captive for six years. This lecture was held in conjunction with the exhibition *Observance and Memorial: Photographs from S-21, Cambodia.*

The 34th Annual Bishop White Committee Winter Luncheon titled Reconstruction, Resilience, and Redesign: Challenges of Post-tsunami Rebuilding of North Eastern Japan was held on January 29.

The **William Thorsell Forum** featured the final lecture of the History Wars series with the debate The U.S. has coveted Canada since the War of 1812, featuring moderator Michael Bliss during a debate that pitted Stephen Clarkson against Jack Granatstein. Due to overwhelming demand and capacity issues, it required a larger venue and was held at Koerner hall at the Royal Conservatory of Music.The William Thorsell Forum was established in honour of the ROM's former Director & CEO, and features some of today's great luminaries in special events designed to enrich, stimulate, and provoke the mind and imagination.

ROM Context Lectures, the popular weekday series, is held on the last Wednesday of every month and presents speakers on topics of ROM research. It is a unique social event, with morning coffee and tea in Food Studio before the lecture in Signy and Cléophée Eaton Theatre. This series appeals, in part, to adults who prefer a ROM visit during less busy times of the week.

The Dino Hunters Lecture Series brought six of the most renowned palaeontologists to Toronto to present engaging talks about the world of dinosaurs. Featuring the ROM's own David Evans, the series presented Catherine Forster, Paul Sereno, Phil Currie, Scott Sampson and David Krause. This lecture series was in support of the exhibition *Ultimate Dinosaurs: Giants From Gondwana*.

The distinguished primatologist and environmentalist Dr. Jane Goodall returned to the ROM on September 16 to present **An Evening with Jane Goodall** to a capacity crowd.

The ROM Centre for Biodiversity held the **Canada's Oceans & You National Symposium** for youth in November 2012. Presented by the ROM and the Vancouver Aquarium, the symposium brought together academics, advocates and ocean enthusiasts to share the latest in ocean science and featured keynote speaker Dr. Verena Tunnicliffe, Canada Research Chair in Deep Oceans, University of Victoria and a special Q & A with award winning wildlife photographer and director of Sharkwater, Rob Stewart.

The Annual Darwin Lecture was presented in partnership with University of Toronto Ecology and Evolutionary Biology Department on February 7, 2013. Harvard biologist Dr. Jonathan Losos spoke on Darwin, Lizards and Evolutionary Biology in 21st Century.

EDUCATION

The ROM's school Visits program saw 105,886 visitors come to the ROM last year for visits tailored to elementary and secondary students.

School programs are designed to meet Ontario's Ministry of Education curriculum expectations. The ROM offers three different program formats: conducted lessons, special exhibition lessons, and self-guided visits. ROM teachers are specialists and whether they are conducting a classroom lab lesson or showing students through the Museum's galleries they are able to convey the significance of the artifacts and specimens gathered from around the globe to young and inquisitive minds. As well, the School Visits programs offers Post-Secondary school visits, Adult ESL classes, Teacher PD Workshops and Virtual Visits. The Virtual Visits program is special since it can reach classes that are too far from the ROM for a day visit. Geared for grade 4 and 5 students, these one hour classes are taught by ROM teachers over the internet on subjects such Medieval Europe, Ancient Egypt, Dinosaurs, Astronomy, Rocks & Minerals and Habitats & Communities.

In conjunction with Holocaust Education Week the ROM held eight days of educational programs and presented leading international voices and discussion panel to raise historical and cultural awareness from November 1 to 8, 2012. This week of programming in conjunction with the exhibition *Observance and Memorial: Photographs from S-21, Cambodia*.

INDEPENDENT AUDITORS' REPORT

To the Trustees of The Royal Ontario Museum

We have audited the accompanying financial statements of The Royal Ontario Museum, which comprise the statement of financial position as at March 31, 2013, the statements of operations, changes in net deficit and cash flows for the year then ended, and notes, comprising a summary of significant accounting policies and other explanatory information.

MANAGEMENT'S RESPONSIBILITY FOR THE FINANCIAL STATEMENTS

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian public sector accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

AUDITORS' RESPONSIBILITY

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on our judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

OPINION

In our opinion, the financial statements present fairly, in all material respects, the financial position of The Royal Ontario Museum as at March 31, 2013, and its results of operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

KPMG LLP

Chartered Accountants, Licensed Public Accountants

June 20, 2013
Toronto, Canada

THE ROYAL ONTARIO MUSEUM
(Incorporated by Special Act of the Ontario Legislature as a corporation without share capital)

STATEMENT OF FINANCIAL POSITION

March 31, 2013, with comparative figures for 2012

(in thousands of dollars)

ASSETS	2013	2012
Current assets:		
Due from The Royal Ontario Museum Foundation (note 9)	$ 147	$ 759
Other accounts receivable	1,666	1,050
Deferred exhibition costs and other assets	833	1,871
Investments (note 2)	343	335
	2,989	4,015
Pension asset (note 10)	7,239	5,714
Capital assets (note 3)	243,004	250,567
	$ 253,232	$ 260,296

LIABILITIES AND NET DEFICIT		
Current liabilities:		
Bank indebtedness (note 11(a))	$ 3,656	$ 3,979
Accounts payable and accrued liabilities	8,434	7,503
Current portion of long-term debt (note 11(b))	4,999	4,414
Deferred contributions (note 5)	2,154	2,546
Deferred revenue	2,693	2,997
	21,936	21,439
Long-term debt (note 11(b))	32,844	35,486
Deferred capital contributions (note 6)	204,213	207,656
Accrued non-pension liability (note 10)	7,843	7,560
	266,836	272,141
Net deficit:		
Operating deficit	(14,994)	(13,198)
Board-restricted	1,390	1,353
	(13,604)	(11,845)
Commitments (note 13)		
	$ 253,232	$ 260,296

See accompanying notes to financial statements.

On behalf of the Board:

Won J. Kim
Chair
Royal Ontario Museum

JANET CARDING
Director & CEO
Royal Ontario Museum

STATEMENT OF OPERATIONS

Year ended March 31, 2013, with comparative figures for 2012

(in thousands of dollars)

	OPERATING FUND	RESTRICTED FUND	CAPITAL FUND	2013 TOTAL	2012 TOTAL
REVENUE:					
Grants (note 7)	$ 29,654	$ 3,292	$ -	$ 32,946	$ 34,247
Admission fees	8,030	-	-	8,030	7,731
Museum programs	2,086	-	-	2,086	2,565
Ancillary services	9,057	-	-	9,057	9,103
Investment income	-	1	-	1	1
Donations – gifts-in-kind	-	1,350	-	1,350	1,865
Amortization of deferred capital contributions	-	-	11,421	11,421	11,419
Other	1,724	604	-	2,328	1,342
	50,551	5,247	11,421	67,219	68,273
EXPENSES:					
Curatorial and collections management	9,494	1,205	-	10,699	11,355
Building, security and visitor services	11,529	176	-	11,705	12,055
Ancillary services	6,237	-	-	6,237	5,677
General and administration	3,524	-	-	3,524	3,605
Education and public programs	2,408	266	-	2,674	2,949
Library and information services	2,511	-	-	2,511	2,823
Exhibition and gallery development	3,665	-	-	3,665	3,516
Marketing and public relations	4,102	-	-	4,102	4,312
Temporary exhibitions	3,725	-	-	3,725	3,695
Artifacts and specimens:					
Gifts-in-kind	-	1,350	-	1,350	1,865
Purchased	-	2,193	-	2,193	1,541
Interest	1,525	-	-	1,525	1,899
Amortization of capital assets	613	6	11,421	12,040	12,161
Other	-	14	-	14	6
Expenses before the undernoted	49,333	5,210	11,421	65,964	67,459
Restructuring - one-time expenditures	3,014	-	-	3,014	-
	52,347	5,210	11,421	68,978	67,459
Excess (deficiency) of revenue over expenses	$ (1,796)	$ 37	$ -	$ (1,759)	$ 814

See accompanying notes to financial statements.

STATEMENT OF CHANGES IN NET DEFICIT

Year ended March 31, 2013, with comparative figures for 2012

(in thousands of dollars)

			2013	2012
	OPERATING DEFICIT	BOARD-RESTRICTED	TOTAL	TOTAL
Balance, beginning of year	$ (13,198)	$ 1,353	$ (11,845)	$ (12,659)
Excess (deficiency) of revenue over expenses	(1,759)	–	(1,759)	814
Interfund transfers	(37)	37	–	–
Balance, end of year	$ (14,994)	$ 1,390	$ (13,604)	$ (11,845)

See accompanying notes to financial statements.

STATEMENT OF CASH FLOWS

Year ended March 31, 2013, with comparative figures for 2012

(in thousands of dollars)

	2013	2012
Cash provided by (used in):		
OPERATING ACTIVITIES:		
Excess (deficiency) of revenue over expenses	$ (1,759)	$ 814
Items not involving cash:		
Amortization of capital assets	12,040	12,161
Amortization of deferred capital contributions	(11,421)	(11,419)
Change in non-cash operating working capital:		
Due from The Royal Ontario Museum Foundation	612	(266)
Other accounts receivable	(616)	493
Deferred exhibition costs and other assets	1,038	(220)
Accounts payable and accrued liabilities	931	(664)
Deferred contributions	(392)	(1,916)
Deferred revenue	(304)	303
Change in deferred pension costs	(1,525)	(1,663)
Change in accrued non-pension liability	283	610
	(1,113)	(1,767)
CAPITAL ACTIVITIES:		
Contributions received for capital asset purchases	7,978	8,055
Purchase of capital assets	(4,477)	(3,777)
	3,501	4,278
FINANCING ACTIVITIES:		
Repayments of long-term debt	(2,057)	(2,300)
Change in bank indebtedness	(323)	(199)
	(2,380)	(2,499)
INVESTING ACTIVITIES:		
Change in investments	(8)	(12)
Increase in cash, being cash, end of year	$ –	$ –

See accompanying notes to financial statements.

NOTES TO FINANCIAL STATEMENTS

(In thousands of dollars)
Years ended March 31, 2013

The Royal Ontario Museum (the "Museum") is an operating enterprise agency of the Province of Ontario incorporated without share capital by Special Act of the Ontario Legislature. The Museum is Canada's largest museum and one of the few of its kind to explore and exhibit both the art and archaeology of human cultures and the history of the natural world. The Museum's mission is to inspire wonder and build understanding of human cultures and the natural world.

The Museum is registered as a charitable organization under the Income Tax Act (Canada) (the "Act") and, as such, is exempt from income taxes and is able to issue donation receipts for income tax purposes. In order to maintain its status as a registered charity under the Act, the Museum must meet certain requirements within the Act. In the opinion of management, these requirements have been met.

The Museum's multi-year business plan and ongoing forecasts and projections to the Ministry of Tourism, Culture and Sport show that the Museum should be able to operate within the level of its current facility. During the year, the Museum incurred one-time costs of $3,014 related to a restructuring which will result in reducing the ongoing operational costs of the Museum. The Board of Trustees and management will continue to monitor progress to ensure business risks are effectively managed.

1. SIGNIFICANT ACCOUNTING POLICIES:

The financial statements have been prepared in accordance with Canadian public sector accounting standards, including the 4200 standards for government not-for-profit organizations ("Standards").

(a) Fund accounting:
For financial reporting purposes, the accounts have been classified into the following funds:

(i) Operating Fund
The Operating Fund accounts for the Museum's general programs, fundraising and administrative activities. The Operating Fund reports resources available for immediate purposes.

(ii) Restricted Fund:
The Restricted Fund consists of those funds where resources are to be used for an identified purpose as specified by the donors and funders.

(iii) Capital Fund:
The Capital Fund reports the revenue and expenses related to the Museum's building, building improvements, galleries and the Renaissance ROM Project ("ROM Project").

(b) Revenue recognition:
The Museum follows the deferral method of accounting for contributions, which include donations and government grants. Contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Donations are recorded on a cash basis since pledges are not legally enforceable claims.

Contributions externally restricted for purposes other than endowment are deferred and recognized as revenue in the period in which the related expenses are recognized. Externally restricted contributions for the purchase of land are credited directly to net assets. Externally restricted contributions for the purchase of other capital assets are deferred and amortized over the life of the related capital asset.

Membership fees are deferred and recognized as revenue over the term covered by the fees.

Admission fees, museum programs and ancillary services revenue are recorded as revenue when the services have been provided or the goods delivered.

(c) Financial instruments:
Financial instruments are recorded at fair value on initial recognition. Derivative instruments and equity instruments that are quoted in an active market are reported at fair value. All other financial instruments are subsequently recorded at cost or amortized cost. Management records all investments at fair value as they are managed and evaluated on a fair value basis. Long-term debt is recorded at cost.

Unrealized changes in fair value are recognized, when material, in the statement of remeasurement gains and losses until they are realized, when they are transferred to the statement of operations. A statement of remeasurement gains/losses has not

been included in these financial statements as the adjustments are not material.

Transaction costs incurred on the acquisition of financial instruments measured subsequently at fair value are expensed as incurred.

All financial assets are assessed for impairment on an annual basis. When a decline is determined to be other than temporary, the amount of the loss is reported in the statement of operations.

The Standards require an organization to classify fair value measurements using a fair value hierarchy, which includes three levels of information that may be used to measure fair value:

- Level 1 - unadjusted quoted market prices in active markets for identical assets or liabilities;
- Level 2 - observable or corroborated inputs, other than Level 1, such as quoted prices for similar assets or liabilities in inactive markets or market data for substantially the full term of the assets or liabilities; and
- Level 3 - unobservable inputs that are supported by little or no market activity and that are significant to the fair value of the assets and liabilities.

Derivative financial instruments are contracts that provide the opportunity to exchange cash flows that are determined by applying certain rates, indices or changes to notional contract amounts. From time to time, the Museum uses interest rate swaps to manage exposure to fluctuations in interest rates and forward foreign currency contracts to manage exposure to fluctuations in exchange rates. These instruments are used for hedging an on-balance sheet liability or a future contractual obligation.

Derivative financial instruments are carried at fair value. As at March 31, 2013, there are no derivative instruments held by the Museum.

(d) Deferred exhibition costs:
Costs of exhibitions are deferred until the exhibitions are opened to the public and then are expensed over the period of the exhibitions to which they relate.

(e) Employee future benefits:
The Museum provides defined retirement and other future benefits for substantially all retirees and employees. These future benefits include pension and health and dental benefits.

The Museum accrues its obligations under the defined benefit plans as the employees render the services necessary to earn the pension, compensated absences and other retirement benefits. The actuarial determination of the accrued benefit obligations for pensions and other retirement benefits uses the projected benefit method prorated on service (which incorporates management's best estimate of future salary levels, other cost escalation, retirement ages of employees and other actuarial factors). The most recent actuarial valuation of the defined benefit pension plan for funding purposes was as of January 1, 2011, and the next required valuation will be as of January 1, 2014. The most recent actuarial valuation of the non-pension plan for funding purposes was as of March 31, 2012, and the next required valuation will be as of March 31, 2014.

Actuarial gains (losses) on plan assets arise from the difference between the actual return on plan assets for a period and the expected return on plan assets for that period. Actuarial gains (losses) on the accrued benefit obligation arise from differences between actual and expected experience and from changes in the actuarial assumptions used to determine the accrued benefit obligation. The net accumulated actuarial gains (losses) are amortized over the average remaining service period of active employees. The average remaining service period of the active employees covered by the pension plan is 10 years for the Registered Plan and 11 years for the Supplemental Plan (2012 - 10 years for the Registered Plan and 11 years for the Supplemental Plan). The average remaining service period of the active employees covered by the non-pension plan is 11 years (2012 - 11 years).

Past service costs arising from plan amendments are recognized immediately in the period the plan amendments occur.

Compensated absences, such as parental leaves, accumulated sick days, and sabbaticals that provide compensated, unrestricted time off for past service, are accrued for as they vest or accumulate in the period in which employees render services to the Museum.

(f) Capital assets:
Purchased capital assets are recorded at cost. Contributed capital assets are recorded at fair value at the date of contribution. Capital assets are amortized on a straight-line basis using the following annual rates:

Building	40 years
Galleries	20 years
Building improvements	5 - 10 years
Furniture and equipment	3 - 10 years

Construction in progress comprises direct construction and other costs associated with the ROM Project, including capitalized interest. Interest costs are capitalized during the construction period. No amortization is recorded until construction is substantially complete and the assets are ready for use.

(g) Foreign currency translation:
Foreign currency transactions are recorded at the exchange rate at the time of the transaction.

Assets and liabilities denominated in foreign currencies are recorded at fair value using the exchange rate at the financial statement date. Unrealized foreign exchange gains and losses are recognized in the statement of remeasurement gains and losses when material. In the period of settlement, the realized foreign exchange gains and losses are recognized in the statement of operations and the unrealized balances are reversed from the statement of measurement gains and losses.

(h) Artifacts and specimens:
The value of artifacts and specimens has been excluded from the statement of financial position. Gifted artifacts and specimens are recorded as revenue at values based on appraisals by independent appraisers. The acquisition of both gifted and purchased artifacts and specimens is expensed.

(i) Contributed materials and services:
Because of the difficulty in determining their fair market value, contributed materials and services are not recognized in these financial statements.

(j) Use of estimates:
The preparation of financial statements requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the year. Significant items subject to such estimates and assumptions include the carrying amount of capital assets, and obligations related to employee future benefits. Actual amounts could differ from those estimates.

2. INVESTMENTS:

		Fair value	
	Level	2013	2012
Bond funds	2	$ 121	$ 113
Preferred securities	1	24	24
Bankers' acceptance	-	198	198
		$ 343	$ 335

The fixed income securities bear a yield to maturity at 1% (2012 - 0.98%) with a maturity date of May 14, 2013 (April 5, 2012).

3. CAPITAL ASSETS:

			2013	2012
	COST	ACCUMULATED AMORTIZATION	NET BOOK VALUE	NET BOOK VALUE
Land	$ 931	$ -	$ 931	$ 931
Building	41,476	32,896	8,580	9,620
Galleries	17,540	16,062	1,478	2,016
Building improvements	26,123	17,516	8,607	7,715
ROM Project:				
Building	205,064	32,392	172,672	178,222
Galleries	64,148	16,907	47,241	49,523
Furniture and equipment	6,073	2,578	3,495	2,540
	$ 361,355	$ 118,351	$ 243,004	$ 250,567

As at March 31, 2013, the total cost of assets included assets which are under construction. These assets are not in use and to date have not been amortized. The cost of these assets is $1,476 (2012 - $102).

4. ARTIFACTS AND SPECIMENS:

As at March 31, 2013, the collection consisted of approximately 6,000,000 artifacts and specimens. During the year ended March 31, 2013, the Museum accessioned approximately 4,320 (2012 - 24,450) objects to its collections through the donation and purchase of artifacts.

5. DEFERRED CONTRIBUTIONS:

Deferred contributions represent grants from federal and provincial governments, corporations and The Royal Ontario Museum Foundation (the "Foundation") (note 9) related primarily to this year's operations. Grants which carry restrictions are deferred until spent on the intended purpose.

6. DEFERRED CAPITAL CONTRIBUTIONS

Deferred capital contributions represent the unamortized amount and unspent amount of grants and donations received for the purchase of capital assets and gallery development. The amortization of deferred capital contributions is recorded as revenue in the statement of operations. The changes in the deferred capital contributions balance are as follows:

	2013	2012
Balance, beginning of year	$ 207,656	$ 211,020
Amortization of deferred capital contributions	(11,421)	(11,419)
Contributions received for capital asset purchases (notes 3 and 9)	7,978	8,055
Balance, end of year	$ 204,213	$ 207,656

7. GRANTS:

	2013	2012
Province of Ontario:		
Operating	$ 27,725	$ 28,631
Other	13	32
Government of Canada	36	436
Foundation (note 9)	5,172	5,148
	$ 32,946	$ 34,247

8. EXPENSES:

Expenses are reported in the statements of operations on a functional basis. Expenses by category are as follows:

	2013	2012
Salaries and benefits	$ 29,765	$ 31,042
Purchased goods and services	22,809	22,391
Amortization of capital assets	12,040	12,161
Gifts-in-kind	1,350	1,865
Restructuring - one-time expenditures	3,014	-
	$ 68,978	$ 67,459

9. THE ROYAL ONTARIO MUSEUM FOUNDATION:

The Foundation was incorporated on July 1, 1992 to coordinate all private-sector fundraising activities undertaken on behalf of the Museum and its affiliates. The objective of the Foundation is to raise funds available for enhancing exhibitions and public programs, research, acquisitions and capital projects.

The accounts of the Foundation are presented separately and are not consolidated in these financial statements. The fund balances of the Foundation as at its most recent fiscal year end are as follows:

	JUNE 30, 2012	JUNE 30, 2011
Unrestricted funds	$ (2,921)	$ (3,154)
Restricted funds available currently	9,968	8,945
Endowment funds:		
Externally restricted	23,294	21,813
Internally restricted	10,423	11,487
	$ 40,764	$ 39,091

During the year ended March 31, 2013, the Foundation granted $8,085 (2012 - $8,513) to the Museum. Of this amount, $4,103 (2012 - $4,377) was recorded as an increase in deferred capital contributions in connection with the ROM Project (note 6) and $1,660 (2012 - $1,972) was recorded as deferred contributions for purposes other than the ROM Project (note 5).

Amounts due to/from the Foundation are non-interest bearing and have no fixed terms of repayment.

10. EMPLOYEE BENEFITS:

The expense for the Museum's benefit plans is as follows:

	2013	2012
Defined benefit plan	$ 1,376	$ 1,581
Other post-employment benefits	419	712
	$ 1,795	$ 2,293

Information about the Museum's pension and non-pension plans is as follows:

	PENSION		NON-PENSION	
	2013	2012	2013	2012
Accrued benefit obligation	$ 78,715	$ 73,629	$ 7,429	$ 6,851
Market value of plan assets	84,399	77,277	-	-
Funded status – plan surplus (deficit)	5,684	3,648	(7,429)	(6,851)
Unamortized net actuarial loss (gain)	1,555	2,066	(414)	(709)
Financial position asset (liability)	$ 7,239	$ 5,714	$ (7,843)	$ (7,560)

Included in the statement of financial position, assets related to the defined benefit pension plan is a liability of $1,159 (2012 - $1,219) in connection with supplementary pension arrangements.

The significant actuarial assumptions adopted to determine the expense for the Museum's benefit plans are as follows:

	PENSION		NON-PENSION	
	2012	2012	2012	2012
Discount rate	6.45%	6.47%	3.75%	4.75%
Expected long-term rate of return on plan assets	6.50%	6.50%	-	-
Rate of compensation increase	2.00%	2.00%	-	-

The significant actuarial assumptions adopted in measuring the accrued benefit assets and liabilities of the Museum's benefit plans are as follows:

	PENSION		NON-PENSION	
	2013	2012	2013	2012
Discount rate	6.21%	6.45%	3.50%	3.75%
Rate of compensation increase	2.00%	2.00%	-	-

For measurement purposes as at March 31, 2013, an initial weighted average increase in the cost of health care and dental benefits of 5.85% in 2013 was assumed decreasing to a 4.50% annual rate of increase after 2029.

Other information about the Museum's pension and non-pension plans is as follows:

	PENSION		NON-PENSION	
	2013	2012	2013	2012
Employee contributions	$ 881	$ 809	$ -	$ -
Employer contributions	2,901	3,244	136	102
Benefits paid	4,057	3,673	136	102

10. EMPLOYEE BENEFITS: (CONT)

The Museum contributes to a multi-employer pension plan. The Museum's contributions to the multi-employer pension plan for the year ended March 31, 2013 were $56 (2012 - $33).

11. CREDIT FACILITIES:

(a) The Museum has a credit agreement with the Museum's banker, as follows:

(i) $5,000 demand revolving operating credit facility with interest payable at prime less 10 basis points (2013 - 2.90%; 2012 - 2.90%). As at March 31, 2013, the outstanding balance in connection with this facility was $3,656 (2012 - $3,979).

(ii) $2,000 letter of credit facility. As at March 31, 2013 and 2012, the Museum had no letters of credit outstanding.

(b) On June 29, 2011, the Museum and the Ontario Financing Authority ("OFA") executed an amended agreement that includes a revised payment schedule through March 31, 2027. Under the terms of the agreement, the loan consists of fixed rate and floating rate portions. There is an option, whereby the Museum can elect to convert the fixed rate portion payable to the floating portion. At March 31, 2013, the Museum elected to convert $2,357 from the fixed portion of the facility to the floating portion. The fixed rate portion bears an interest rate of 5.04% with minimum payments as follows:

The minimum payments are due as follows:

2014	$ 4,999
2015	2,162
2016	1,004
2017	446
2018	446
Thereafter	1,786

The floating rate portion of $27,000 bears interest at the Province of Ontario's one-year cost of funds plus 150 basis points, reset annually. The floating rate for 2013 - 2014 has been set at 2.64%. Under the terms of the facility, there is no minimum payment requirement providing the facility is fully paid by March 31, 2027.

The credit agreement includes covenants which must be met by the Museum and, if not met, the OFA has the right to demand repayment of the outstanding balance.

The fair value of the fixed rate portion approximates its carrying value due to the fact that interest rate on the credit agreement represents the interest rate that is currently available to the Museum. As at March 31, 2013, the fair value of the fixed rate debt was $10,843.

The fair value of the floating rate portion is comparable to the carrying value as the rate fluctuates with current market rates.

(c) As collateral for the credit facilities, the Foundation has provided an undertaking to transfer all of its unrestricted donations to the Museum under certain circumstances. In addition, the Museum has assigned all payments from the Foundation restricted for the financing of the ROM Project.

12. FINANCIAL RISKS:

(a) Credit risk:

Credit risk refers to the risk that a counterparty may default on its contractual obligations resulting in a financial loss. The Museum is exposed to credit risk with respect to other accounts receivable. However, it does not expect counterparties to fail to meet their obligations given their high credit rating. There have been no significant changes to the credit risk exposure from 2012.

(b) Liquidity risk:

Liquidity risk is the risk that the Museum will be unable to fulfill its obligations on a timely basis or at a reasonable cost. The Museum manages its liquidity risk by monitoring its operating requirements. The Museum prepares budget and cash forecasts to ensure it has sufficient funds to fulfill its obligations. The contractual maturities of long-term debt are disclosed in note 11. There have been no significant changes to the liquidity risk exposure from 2012.

(c) Market risk:

Market risk is the risk that changes in market prices, such as foreign exchange rates or interest rates will affect the Museum's income or the value of its holdings of financial instruments. The objective of market risk management is to control market risk exposures within acceptable parameters while optimizing return on investment.

(i) Foreign exchange risk:

The Museum is exposed to financial risks as a result of exchange rate fluctuations and the volatility of these rates with respect to contractual obligations payable in foreign currencies.

(ii) **Interest rate risk:**
Interest rate risk is the risk that the fair value of future cash flows or a financial instrument will fluctuate because of changes in the market interest rates. Financial assets and financial liabilities with variable interest rates expose the Museum to cash flow interest rate risk. The Museum is exposed to this risk through its interest-bearing long-term debt, which has fixed and floating rate portions. The Museum mitigates interest rate risk by entering into derivative financial instruments from time to time, as well as by holding primarily debt issued by the financial institutions. There has been no change to the interest rate risk exposure from 2012.

13. COMMITMENTS:

The Museum's future commitments under long-term leases for equipment are as follows:

2014	$ 266
2015	266
2016	266
2017	260
2018	254

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The ROM's collections, research, galleries, programs and exhibitions are supported by many generous patrons. The ROM wishes to thank and acknowledge the following donors who have made gifts of $25,000 or more from April 1, 2012 to March 31, 2013.

*Represents ongoing annual support at this level

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The ROM is fortunate to have the generous support of many individuals and groups of donors who together have established endowments and other special funds to provide for the Museum's continuing activities in support of research, acquisitions, collections care, exhibitions, programs, galleries and curatorial positions at the Museum. The ROM is grateful for their generosity, commitment and vision in establishing the following endowments to ensure the future success of the Museum.

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